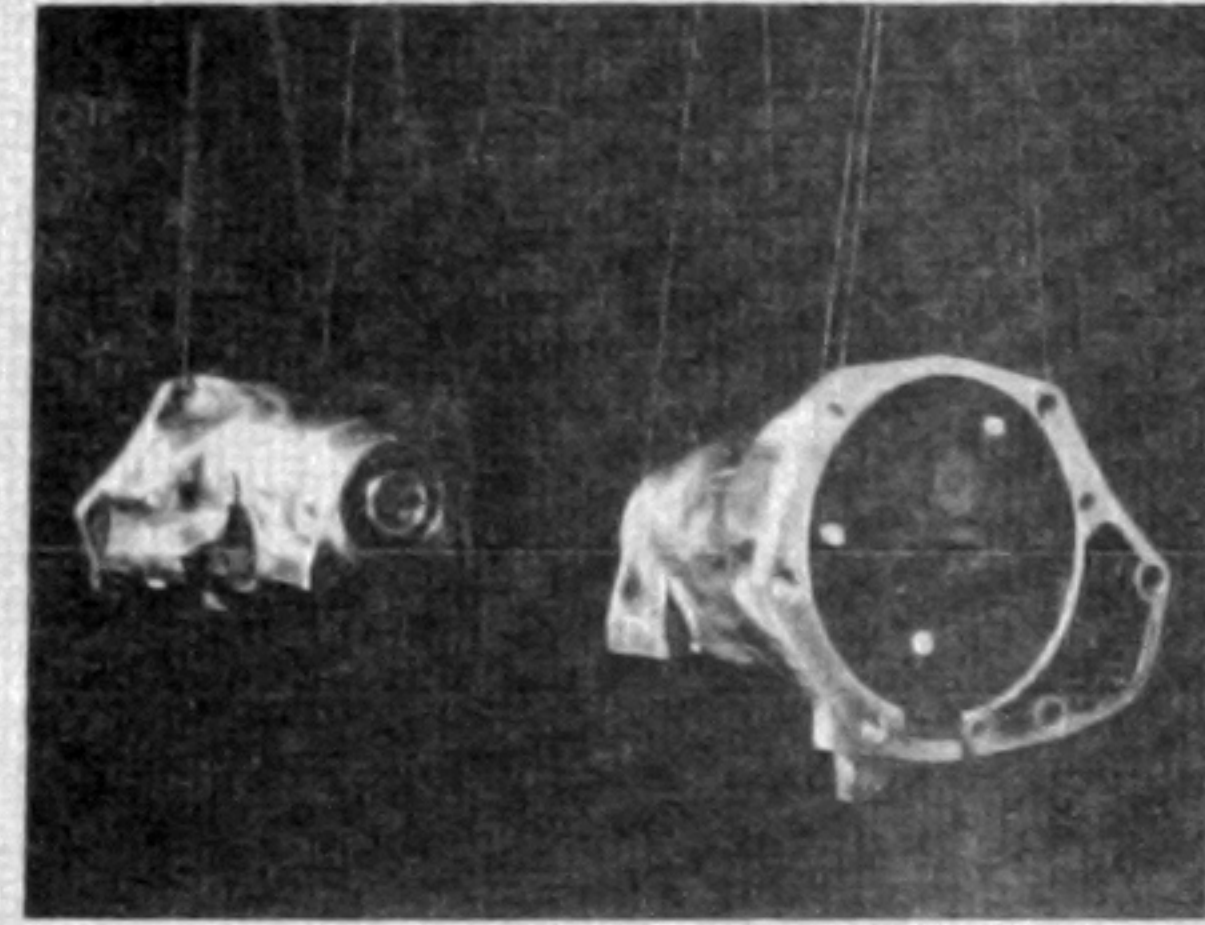


FUTURE PROGRAM

Exhibitions FY88/89



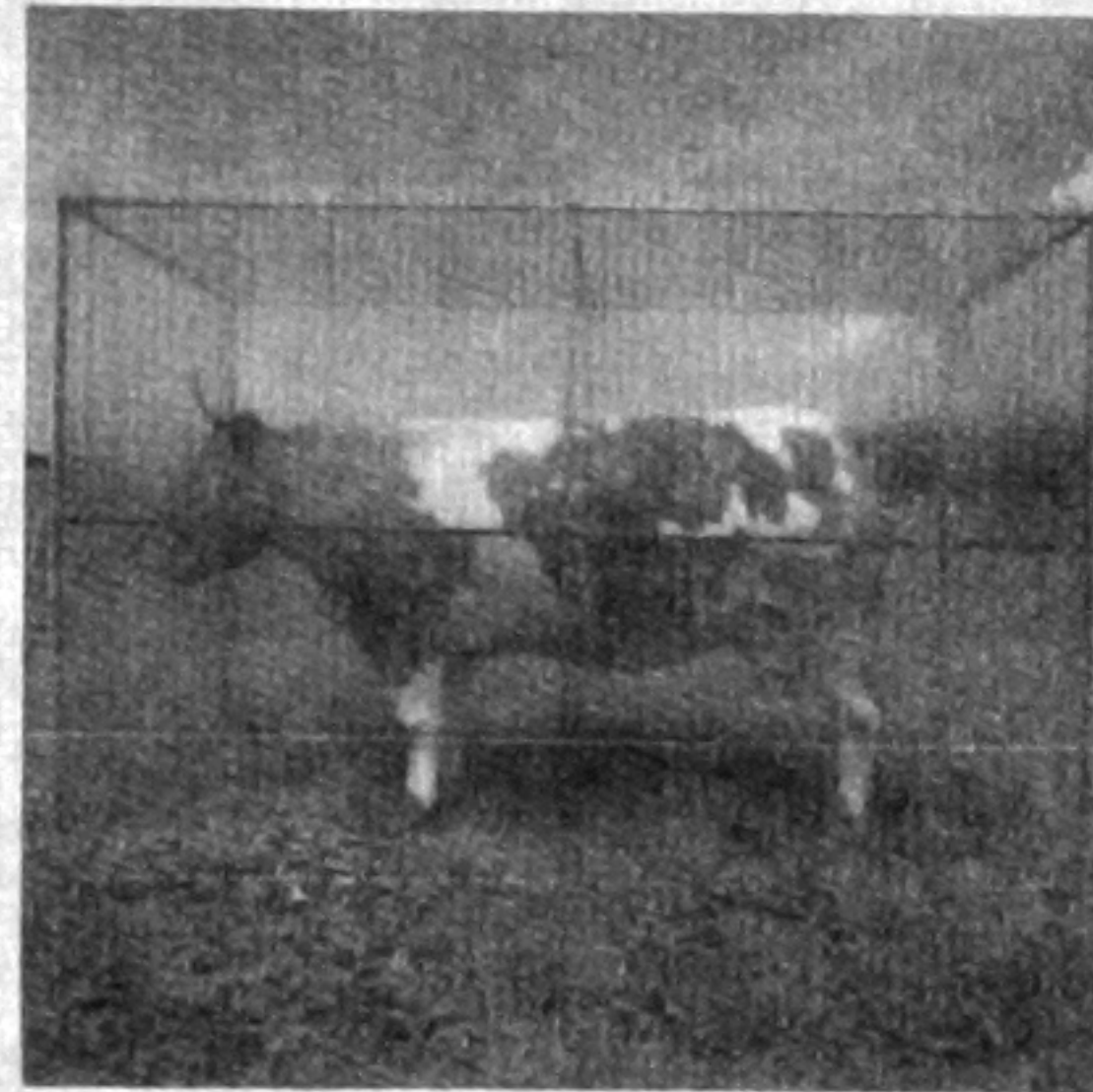
The Renegade City Project
Ken Kaplan and Ted Krueger
March 29-April 23

This project consists of researching, developing and documenting a new type of aquatic city, sited on the rim of the Pacific Ocean, off the coast of Alaska. This city is conceived of as an affiliation of mobile communities, densely aggregated, perhaps temporarily, in pursuit of common objectives. The project will focus on psychological, social and ideological rather than formal propositions about settlements that exist beyond the territorial controls of traditional nation-states. This city is seen as a proto-type for future cities in a variety of wilderness and generally isolated environments. It is a speculation about living beyond the confines of current political orthodoxy, centralized and slow-footed, unable to monitor rapid cultural and technological changes. This city proposes a direct confrontation of the individual with an environment in context of a liberated and diverse body politic. Yet, it assumes no isolation from the rest of humanity, no lack of technical ability and prescribes no utopian solutions. The result of this investigation will be presented with an installation of a series of kinetic sculptures at STOREFRONT.

Formalhaus

"My continued enthusiasm for Formalhaus and their work is something to do with the sustained challenge that they offer to my over-trained sense of context, tradition, profession, discipline, territory...call it what you will. They tilt at the foursquare mannerisms of behavior that are considered appropriate for young German architects and, though I am less qualified to judge, I have a hunch that they irritate the parallel self-satisfactions of the sculpture fraternity, who seem to have a fear that once you let architects get into the galleries they'll somehow or other take it all over."

Peter Cook
(an excerpt from Stroll Magazine 6/7)



Organization

Staff

Kyong Park: Founder/Director
Shirin Neshat: Co-Director
Leo Modrcin: Graphic Design
Sung Joo Kim: Assistant
Caroline Hotaling: Assistant
Carlos Vasquez: Assistant
Calvert Wright: Intern

Purpose

STOREFRONT, founded in 1982, is a non-profit research center to investigate critical issues in art, architecture and urban environment. Our programs of exhibitions, projects, lectures, seminars and publications provide an open forum for independent artists and architects to work under the collaborative spirit for aesthetic, environmental and social advancements.

Publication

Jane Dodds, David Hanawalt, Gordon Gilbert, Leo Modrcin, Taeg Nishimoto, Ken Saylor, Christopher Scholz.

Discussion Program

Stephen Koms: Project Director

Project DMZ Committee

Cathleen Crabb: Director, Nam June Paik: Honorary Chairperson
Mo Bahc, Gordon Gilbert, Jin Kim, Amerigo Marras, Yong Soon Min, Leo Modrcin, Shirin Neshat, Taeg Nishimoto, Kyong Park, Tony Pleskow, Ken Saylor, Christopher Scholz.

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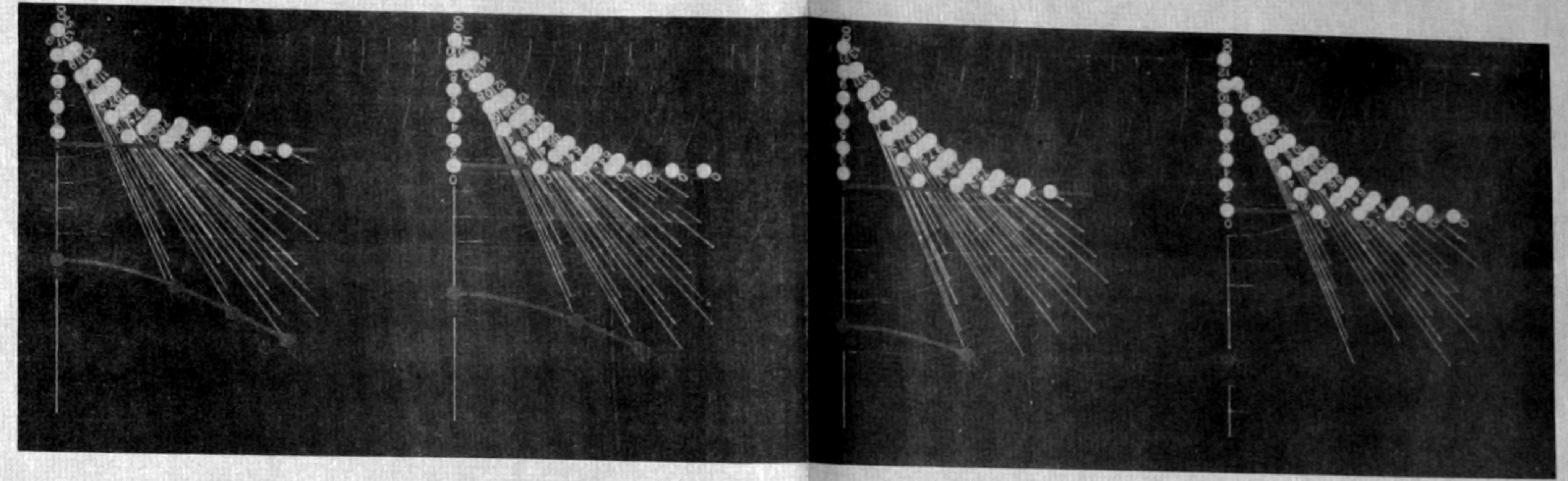
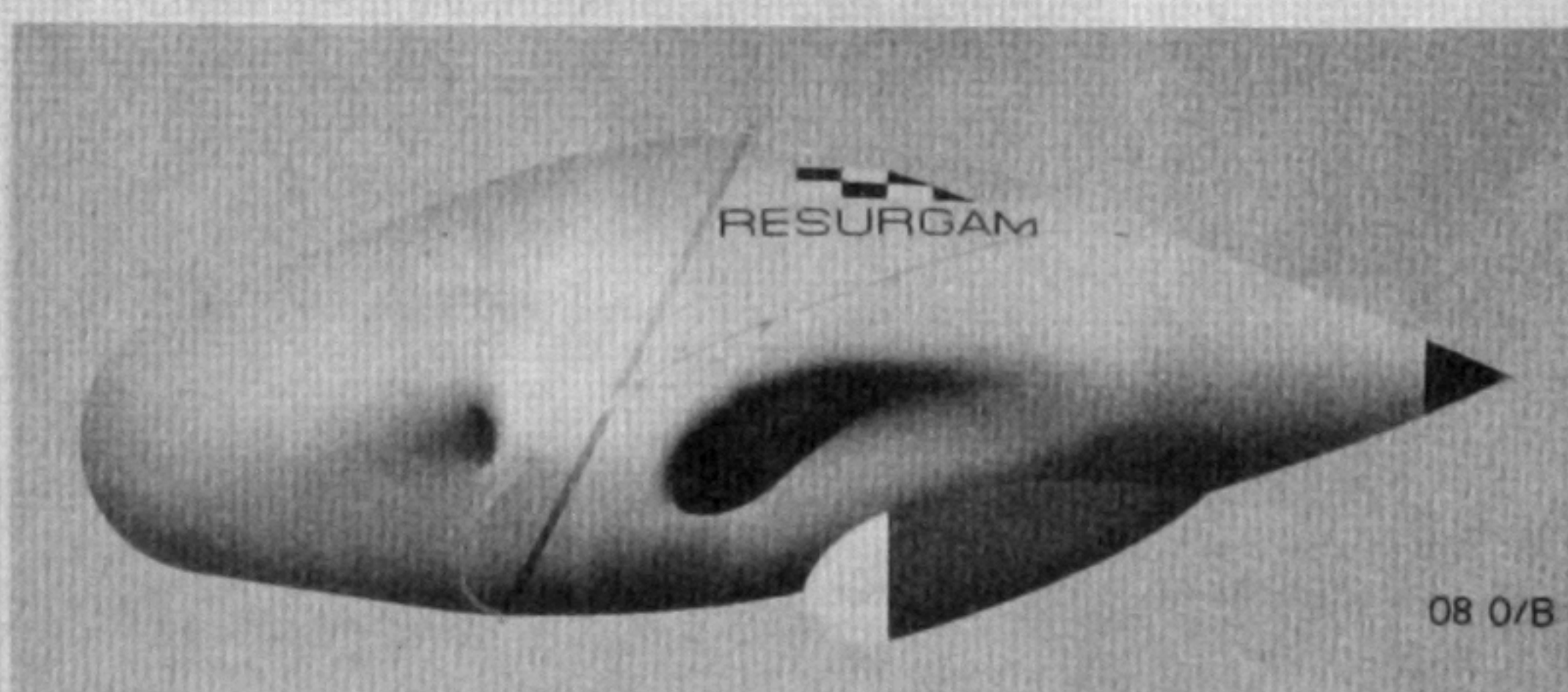
Kent Barwick
Peter Cook
Richard Haas
Nam June Paik
Michael Sorkin
James Wines
Lebbeus Woods

Past & Current Funding Sources

Arts Matter Inc.
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The British Council
Conde House
Cremona Foundation
Goethe House/New York
The J. M. Kaplan Fund
National Endowment for the Arts
New York State Council on the Arts

STOREFRONT

for Art & Architecture
97 Kenmare Street New York, NY 10012 212-431-5795



Attempted graphic depiction of the apparent bending of an object when approaching or approached at half the speed of light.

The observer is located at 00, the focus of a series of concentric rings denoting units of distance. The post (shown perpendicular to the horizontal base line, and which could represent one of the course markers of the Henley Regatta) moves 1/2 unit for each frame of the drawing, emitting a light photon wherever the center line of the post intersects with a ring. The photons traverse 1 unit of distance each frame, and upon arriving at 00, register the point of emanation and its position at the moment of departure.

It seems to take forever for a photon to arrive at 00. This reminds me a bit of one of those TV shows that records itself in one's memory, but whose significance may not be revealed until years later. This was the case with a program in the "Outer Limits" series: "A young pilot crash lands his jet near the runway of the AFB to which he is attached. Coincidentally his wife, who has driven over to meet him, totals her car. Both are relieved to find the other daughter on her tricycle. They are amazed to see that she seems frozen in time, with a smile on her face, and does not move! Returning an hour later, the couple observe that her legs are in a different position on the pedals. The daughter's smile has now yielded to a look of horror, for now they realize that a truck which they had assumed was safely parked at the side of the road, is about to collide with the tricycle in an hour's time."

SPEED '89 Michael Webb



February 22-March 19
1989

Gallery Hours
Wed.-Sat. 12-6pm

Opening Reception
February 22, 6-8pm

Discussion Program

Open discussions on Public Art and presentation
of critical works in art and architecture

March 2, 7-9pm
March 9, 7-9pm
March 16, 7-9pm

Dennis Oppenheim
Michael Webb
Dennis Adams

Other Events

March 1, 6-8pm Opening reception for the SITES magazine publication
of ANGST: Cartography by Mojdeh Baratloo and Clifton J. Balch

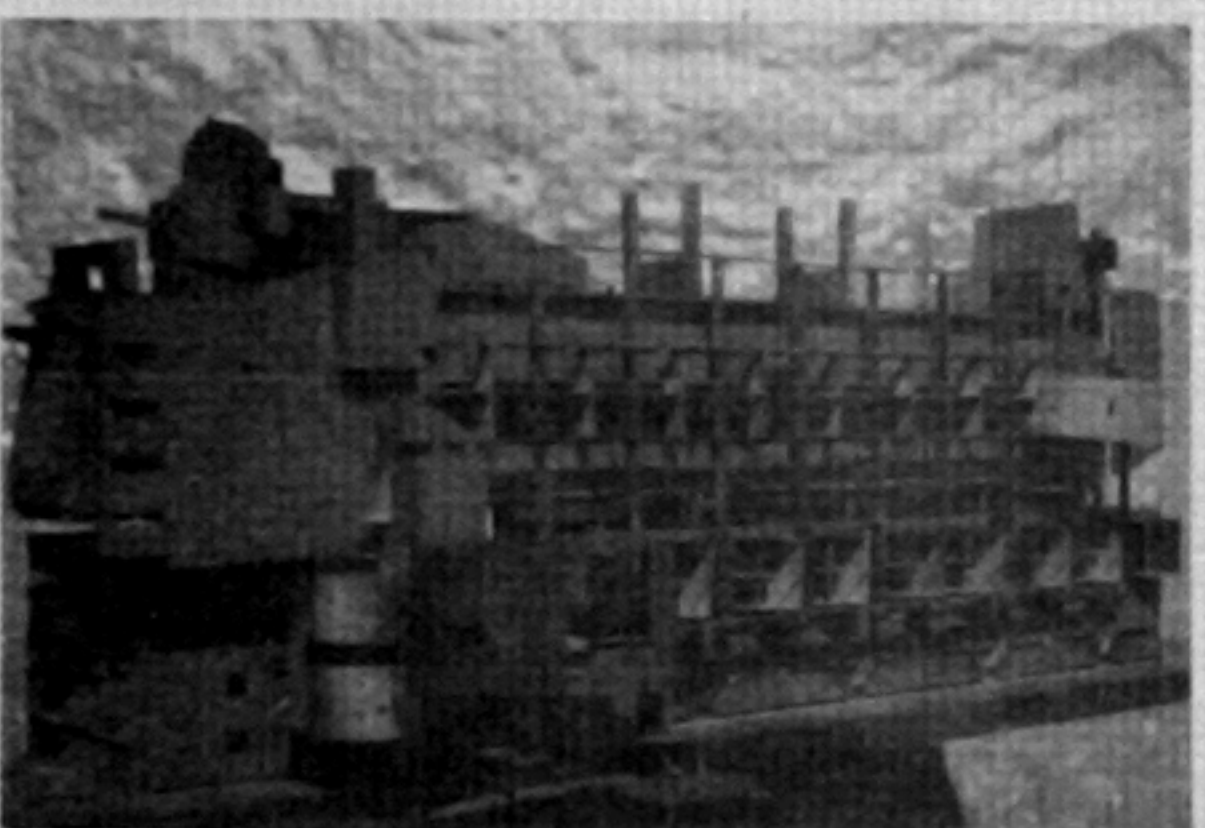
STOREFRONT

for Art & Architecture
97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795

A not-for-profit organization funded in part by NYSCA, NEA, DCA,
Conde House/Japan and the J.M. Kaplan Fund. A program of CCF.



Exhibitions FY89/90



Imre Makovecz
May 3-28

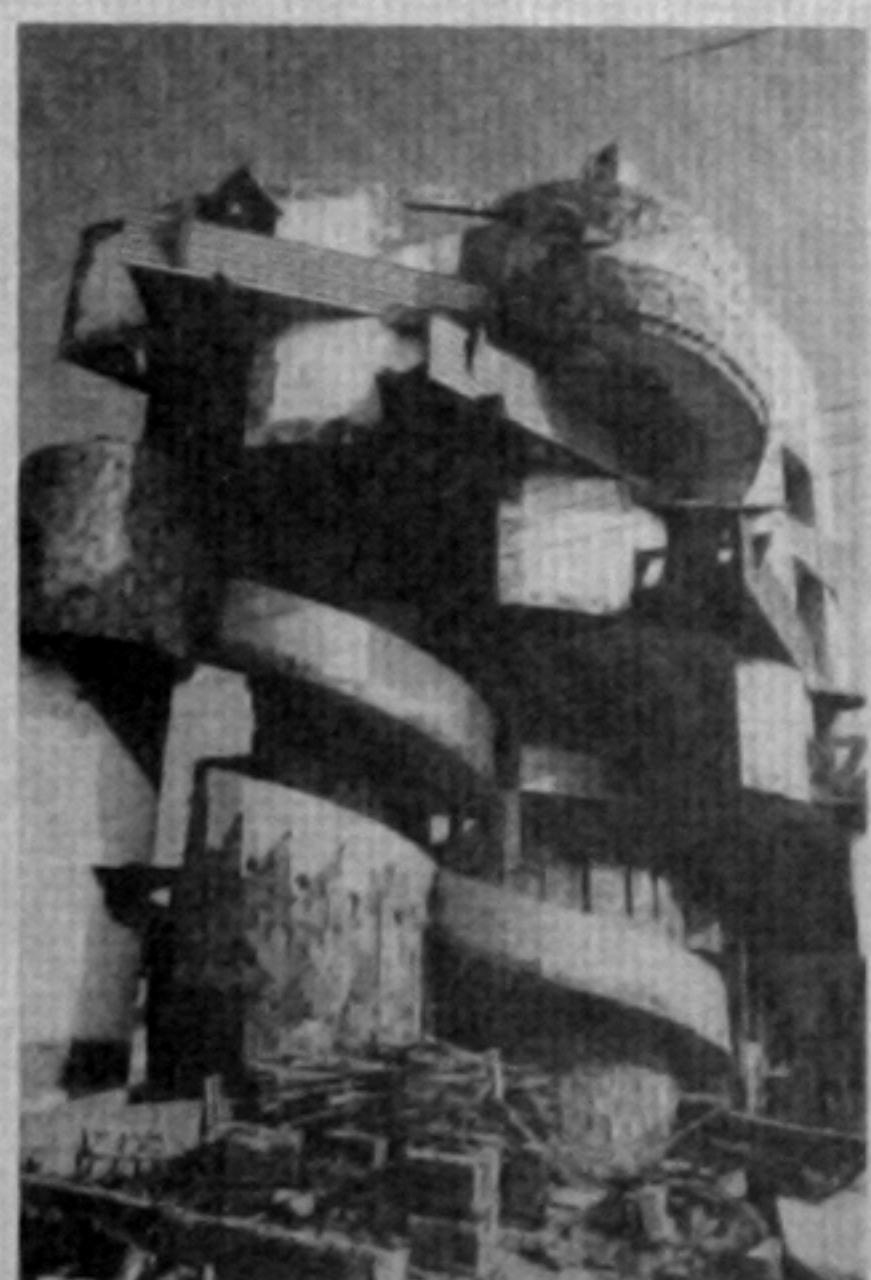
The exhibition will present the past and current works by one of the most important contemporary architects of the Eastern Europe. Virtually unknown in America, the organic architecture of Imre Makovecz is ironically relevant with our own native movement founded through the works of Louis Sullivan, Frank Lloyd Wright, Bruce Goff and others. Makovecz work is a critical challenge and alternative to the western aesthetic tradition of the built environment that is solely based on our euphoria with technology and industrialization. A central figure in a powerful architectural movement rising from Hungary, which is based on organic formalism and humanistic philosophy, Makovecz's work is a necessary counterpart to the architecture's incest with the machine.

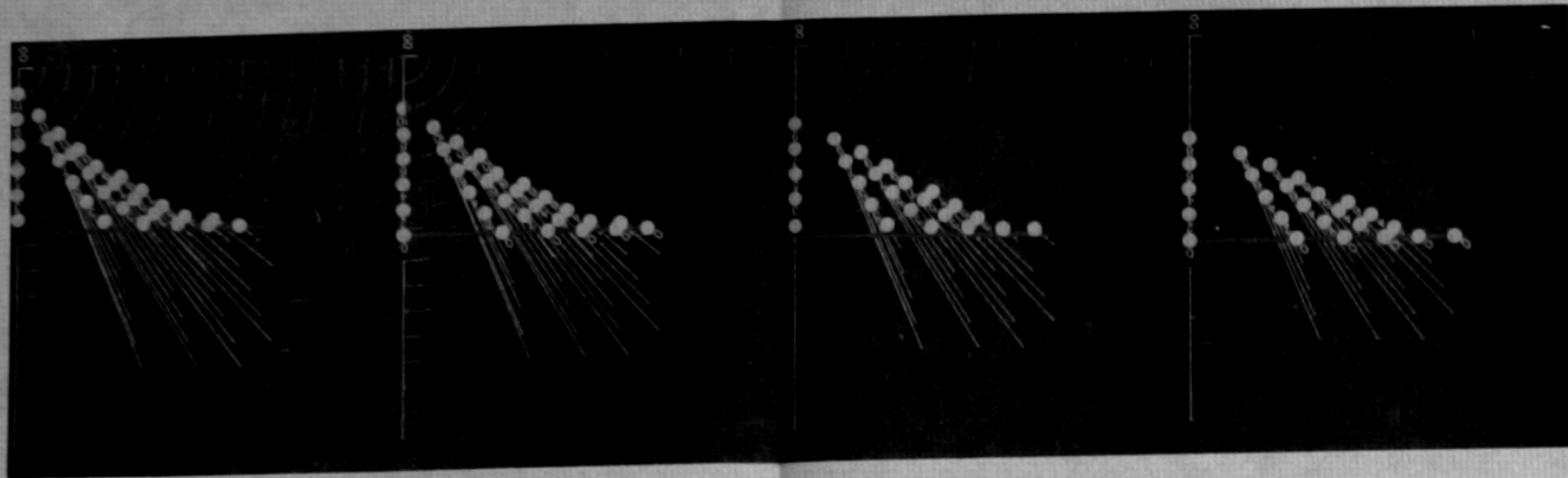
Neil Denari

Based in Los Angeles and New York, Denari's work is based on the entropy of the machine, an investigation of a new possibilities for mutual benefit between the scientific technology and built environment. This proposition for new dynamism in architecture, based on the current and organic restructuring of physics and mathematics, is a quest for a constructive marriage of technology with nature, a persistent enigma for the post-industrial age. Through various theoretical projects, Denari confronts this historical dilemma by visualizing a potent mixture of technological innovations and social tradition into an architectural expression.

Zvi Hecker

As a vigorous investigation of the unlimited spatial possibilities offered by the polyhedral forms, Hecker's work is a powerful repudiation of the formal limitation that is inherent within the edifice of modern architecture. Firmly rooted to the mathematical and formal tradition of the Mediterranean region, Hecker's work is a frozen "oscillation" of new optimism for an harmonious co-existence of tradition and future of forms, and engendering of "elemental and constant state" of architecture.





CURRENT PROGRAMS

Exhibition

SPEED' 89 by Michael Webb
February 22-March 19, 1989.
Wed.-Sat. 12-6pm.

Michael Webb will present selected drawings, models and texts from the following projects.

JUST A HOUSE (1989)
ROTATING GARAGE HOUSE (1988)
TEMPLE ISLAND (1977-84)
DRIVE-IN HOUSE (1970-84)
UP AND OVER HOUSE (1966)
HOUSE OF DOORS (1964)
SIN PALACE (1962-present)

Into the arc of a diver

(excerpts from a review of Michael Webb's exhibition of "Temple Island" at the Architectural Association in 1987)

Michael Webb was a founding member of Archigram, the sixties collection of young architects and students responsible for a blindingly brilliant series of high-tech projects that put London on the world architectural map at about same time as the Beatles and Rolling Stones made history. "Virtually none of their 'walking cities,' 'Plug-in cities,' 'capsule houses,' 'nostalgiboxes,' or 'cushicles' were built-as opposed to mocked-up for exhibitions at Harrods-but the architectural media of other lands devoured them wholesale.

In those days Michael Webb was very much a hard-ware designer. In his fourth year at the Polytechnic Regent Street Polytechnic in London he designed a headquarters for the Association of Furniture Manufacturers that looked like a whole set of baggy human organs supported on a structural frame. The style was dubbed "bowellism" by the tutors and the project became so famous that 20 years later the New York Museum of Modern Art and the Gilman Paper Corporation each bid for the five drawings.

After "bowellism," Webb designed a Sin Centre for Leicester Square, a phenomenal mixed media entertainment complex like that promoted in various forms by Cedric Price and Joan Littlewood for several years. Then in 1966, already in America and teaching at the Rhode Island School of Design, he embarked on the design of the "cushicle," a light-framed, single person mobile space enclosure which he later developed into the "suitaloon," a two-person wheeled life support system.

These fascinating micro-environments, perhaps derived in some ways from contemporaneous Mercury and Apollo space capsules, foreshadowed an impermanent, consumerist architecture located somewhere between clothes and camping kit. Nothing has come of them yet, but given today's vast nomadic urban populations of young people, one day it will.

Martin Pawley,
The Guardian, London. May 4, 1987.

Like music, drawings always remain more concerned with mood and tone than engineers would have us believe. Webb's Henley drawings are mood pieces, even the highly analytical ones, the projection drawings, the dot-matrix drawings, the perceptual diagrams - these are all imbued with feelings that defy conclusive explanation. Their essential mystery is the source of a power to fascinate and inspire, calling to mind Bacon's epigram:

"There is no beauty that does not have about it a little strangeness"

Lebbeus Woods
(an excerpt from "Henley and the Enigma of Michael Webb")

The Sin Palace and the Tube

A story is told about Webb carrying a model of the Sin Palace through the London Underground. Rushing to enter a train, he was not quite quick enough and the model was caught in the closing doors, crushed. It had to be rebuilt from scratch. T. E. Lawrence left the completed manuscript of "Revolt in the Desert" in a London railway station. It had to be rewritten from scratch. What do these stories have in common? The perils of the rails? The fragility of creation? The tenuousness of record? The wages of sin? No, just two representations of the necessity of a caesura, a cadence to wandering. For his part, Webb denies the incident in the tube, having moved on to cones.

Michael Sorkin
(an excerpt from "Canticles for Mike")

When the penultimate Glad trash bag is full of garbage and has been taken out, I remove the ultimate bag from the packet and place inside it -- the packet. Whenever I do this I come over feeling all architectural: the contained becomes the container, the container the contained.

In fact, its possible to see the automobile as a house container of reduced internal volume to which wheels and a motive power unit have been attached, wasteful and sad thought, that out there in the burbs, the most luxuriously appointed component of vita domestica sits in the driveway unused for most of the day.

The "Drive-In House" car project of 1965 is about a car that can plug right into take house and fold out to form a cozy nook to recline in; stereo sound, TV and cocktail cabinet all operable from the dashboard--what would a dash board look like in this car?

And the house itself? The 3 stage drawing indicates that there are certain fixed, immobile elements such as oven, family heirloom, grand piano-but the rest can fold down into the car and drive off along the supporting track structure. Operated by, get this, somewhat powerful hydraulic devices, the building can open up to accommodate more cars, close down as they leave. Favorite thought: "Nothing of the building is there until the people arrive to make it happen."

In the "Cushicle/Suitaloon" series of 1966 the container bit is extended to include Suit of Clothes. So you have container as a house, car and suit. The components of the scheme are (1) an air cushion vehicle, basically apowered skeleton on which the occupant can drive around. (2) an air conditioned suit in the form of a string bag pulled tight at its neck -- see the pad on Dave's kenn -- Dave and Pat can press their pads together and their suits will inflate to form one enclosure. (3) an inflatable balloon structure with pads. Dave enters the balloon in the same way he merges with pat; he may possess a day suit, a tuxedo, she a swimsuit, an evening gown, the outer wall of the balloon becomes a wardrobe.

Michael Webb.

Discussion Program

Thursday, March 2, 7-9pm:
Dennis Oppenheim: Moderator

Focus on the contemporary situation, what art (and architecture) is doing today. Does studio art have an edge over public art? Is public art inherently limited in its scope, its access to higher perceptions and effects? Let's look at the record. Why is public art not as good as studio art?



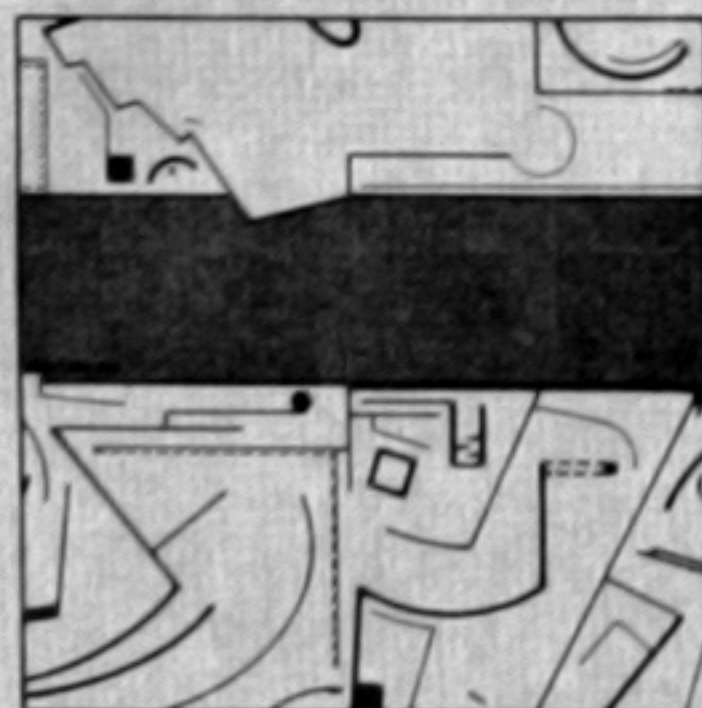
Where is public art in the field of ideas? Is the egocentrism of avant-garde modernism a liability, or not? Is the democratic intent of post-modernism an illusion, a confusion of ends? What are the root causes of public art's succumbing to compromises?

Thursday, March 9, 7-9pm: Michael Webb: Speaker

Michael Webb will present conceptual plays that are the generative source for various projects presented in his exhibition **SPEED' 89**. How his mathematical, scientific, industrial artifacts of plug-in and rotating architecture of sciographic perspective in the Lorenz transformation will inform our post-orbital age, may be one of the many Star War questions for an evening of enterprising discussion inside an optically designed submarine docked at the intersection of Lafayette and Kenmare.

Thursday, March 16, 7-9pm: Dennis Adams: Moderator

Disguise and Subversion in Public Art
Discussion will address methods of art production that appropriate the given conventions of the urban environment as a means of subverting the power relations inherent in those conventions.



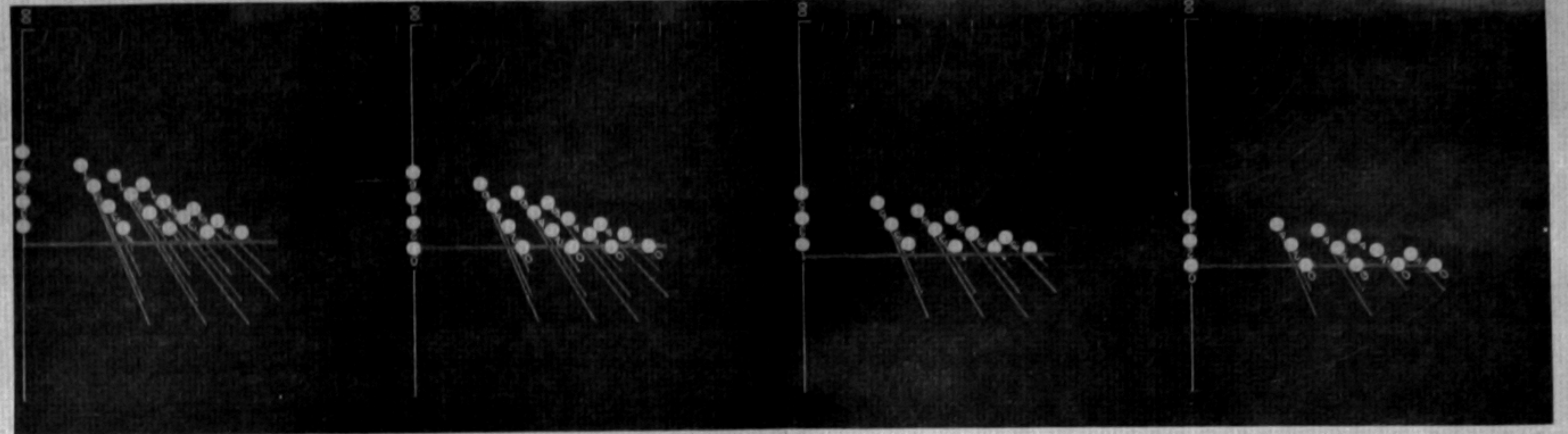
Special Event

Wednesday, March 1, 6-8pm: Reception for ANGST: Cartography
SITES Magazine announces the publication of ANGST: Cartography by Mojdeh Baratloo and Clifton J. Balch, with Preface by Dennis L. Dollens, Introduction by Patricia Phillips, and Historical Profile by Andrew S. Dolkart.

This is a personal guidebook to a particular place; it is also a general resource that reveals the involute condition of all places. But this guide encourages a different kind of tourist and a more labyrinthine experience of travel. ANGST: Cartography wanders its way through an area of Brooklyn, New York that is a fragile, rejected edge in transition, pausing to pick and depict, the residue and artifactual record of urban change and vulnerability. It is an aggressive memoir of marginality and an alternative to the typical tourist incentives to "discover" the conspicuous.

ANGST: Cartography is an itinerary that offers no particular route or destination. The phenomenon of place is neither explained nor clarified, but the depiction of its disquietude is passionately rendered.

Patricia C. Phillips.



HELP!

DEAR FREINDS OF STOREFRONT:

Now in its 7th year, STOREFRONT has achieved international acclaim as a vital forum for innovations in art and architecture. The strength of STOREFRONT's programs is based on our principle of staying independent of prevalent commodification and stylization of aesthetics, and our alliance with the function of art and architecture to serve for the evolution of the society itself. Thereby, STOREFRONT is an evolutionary organization that reflects and responds to the evolving dynamics of contemporary culture, and is not a monolithic institution that abides to the authoritative scripture of a single concept for aesthetic conduct.

Furthermore, STOREFRONT has evolved beyond the limitation of operating as just an alternative gallery, and it functions as a "Laboratory for Art and Architecture." The organization performs as a forum for open interaction of ideas and works, as its programs brings forth the discourse of global spectrum of investigations in art and architecture, all critical of restrictive conventions and politically motivated opportunistic aestheticism. Our exhibition program continuously presents the most recent work of individuals and groups that bring innovations and experiments to current state of art and architecture, and provide visionary foundations for aesthetic impact on the future of the society. The project program of STOREFRONT offers an open invitation to anyone, regardless of their profession and generation, to collaborate on the construction of new understandings and ideas concerning critical issues of today, and the enlargement of the role and function of artists and architects in the critical planning of our culture. Our discussion program provides the opportunity for artists and architects to openly discuss, exchange, and debate on current issues in aesthetics. Finally, our publication of FRONT allows the dissemination of these ideas and works, and provides access to the critical discussion of issues raised at STOREFRONT beyond the local area, answering the need for an alternative circulating forum for the New York community of independent artists and architects.

However, STOREFRONT is not satisfied with the advancements in the aesthetics alone, and as nothing can be more self serving and academic than to turn a devotion to aesthetics into an addiction in itself. With this in mind, STOREFRONT has strived for the synthesis of aesthetic ideals and public life, by establishing definitive relationships between the purpose of our programs and the dynamics of urban and human environment. The content and objective of our programs is to enhance the physical condition of our cities and the spiritual state of their inhabitants. Identifying the urban environment as the common ground for constructive collaboration of art with architecture and aesthetic with society, STOREFRONT functions as a forum for the advocacy of public art and public architecture.

Unfortunately, all this hard work costs money. Ever since 1982, the growth and accomplishment of STOREFRONT has been the fruit of many participants and supporters who understood this problem (see the list of Individual Supporters below). As you may know, governmental and institutional fundings are being cut back, and private contributions are crucial to the very survival of the not-for-profit organizations. Therefore, STOREFRONT must raise \$30,000 from private and corporate contribution by the end of this fiscal year (June 1989) to realize our upcoming programs. I urgently invite you to make a contribution and to be part of STOREFRONT's future. For those of you who have contributed in the past, I offer my profound thanks once again, and hope that you will renew your support.

Sincerely

Kyong Park
Kyong Park
Director/Founder

YOUR CONTRIBUTIONS WILL SUPPORT

Upcoming exhibitions of FY88/89 (see the Future Exhibitions on page 4)
Along with the current exhibition of SPEED' 89 by Michael Webb, STOREFRONT will present an installation/exhibition of The Renegade City Project (March 29-April 23) by Ken Kaplan and Ted Krueger (K/K Research and Development), a proposal for a new type of aquatic city sited in international waters. It will be followed by an exhibition of Imre Makovecz (May 3-28) from Budapest, whose architecture of organic forms and eastern tradition will be a refreshing alternative to the architectural prejudices of the New York aesthetic.

Upcoming Exhibitions of FY89/90 (see the Future Exhibitions on page 4)
Ecological projects by artist Mel Chin, scientific architecture of Neil Denari from Los Angeles, and collaborative works by FORMALHAUT from Berlin, and polyhedral architecture of Zvi Hecker from Tel Aviv, and recent works of Dan Hoffman.

Publication of FRONT #3
Already in production, this issue will document individual proposals in our recent Project DMZ. The publication will include an introduction by writer Jane Dodds, and critical essays by art critic and author Ted Castle, architect and writer Ken Saylor, writer and editor of SEMIO-TEXT Jim Flemming, and a forward by Kyong Park, Mo Bahe and Um Hyuk. The issue will be 64 pages, scheduled for a print run of 1,500, at total production cost of \$8,000.

Publication of FRONT #4
This issue will document all exhibitions (6) of FY88/89 at STOREFRONT, accompanied by one critical essay per exhibition. Along with the exhibitions (3) listed above under the section Upcoming Exhibitions FY89/90, previous exhibitions of "Metamorphosis" by Peter Cook/Christine Hawley, "Poseidon" by Steve Barry and "The Ship" by Bente Stokke will be included. This issue will be 78 pages, scheduled for a print run of 2,000, and will cost \$10,000.

Computerization of Mailing List

For more efficient announcement of our program and updating of address changes, the computerization of our mailing list is absolutely essential. This means that you will receive our newsletters consistently, and we will overcome the irregularity of our present manual operation.

Administrative Growth

Due to our growth and success, STOREFRONT needs additional administrative staff to serve your needs more fully. The growth of our administrative capacity is absolutely critical for conducting a greater fund-raising efforts for governmental and institutional grants. With larger administrative support, the directors (2) of STOREFRONT can focus on greater development of our programs and services for you. Your contributions will help STOREFRONT to overcome the Catch-22 syndrome of "need funds to generate funds".

Recent Contributors (12/29/88-2/1/89)

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Additional contribution from current contributors are welcomed. New contributions will be added to the previous contributions, and you will be acknowledged in a higher category of Individual Supporters.

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() I have recently moved.
() My name was mis-spelled in the past mailing.
() Please take my name off the mailing list.

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City	State Zip
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Name	
Street	
City	State Zip

- () I would like to make a tax-deductible contribution of \$ _____ to STOREFRONT to support its programs and the publication of FRONT (make checks payable to Cultural Council Foundation/STOREFRONT).

Contributor	\$30 or more	Sponsor	\$250 or more
Donor	\$50 or more	Patron	\$500 or more
Sustainer	\$100 or more	Benefactor	\$1000 or more